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Brunhes' statement that the most correct French is spoken in Angoulême, holding, perhaps, that such an assertion would better be made of Tours and the Touraine. It is undoubtedly erroneous to say that French-Canadians "people" (peuplent) New Brunswick, and it is also, as far as I can ascertain, questionable that the number of inhabitants of English blood is on the decline in that province. The author approaches the extension of the use of the French language with a zealotry comparable to that which misled certain scholars of another nation in their desire to spread their peculiar "Kultur." "C'est en dehors de nos frontières, qu'il faut reprendre et tout de suite la grande croisade en faveur du français, dont d'énergiques associations telles que l'Alliance française poursuivent la diffusion en tous pays." In fact, a discussion extending over several pages leaves the reader with the impression that Brunhes has considered it his especial duty to defend French as a language and to boast of its wide use. Furthermore, while hardly a fault, it is at least an occasion for surprise to find three quarto pages, out of about thirty on climate, given over to an anthology of rhymes about weather.

In confection the book is admirable. Although the quality of the paper unfortunately reflects the present economic conditions in Europe, the clarity and beauty of the print and the artistry of the arrangement of material and illustrations deserve commendation. There are very few mis-prints. The multitude of pen and ink sketches and the twelve colored plates, of which the majority are the work of the late Auguste Lepère, are not only helpful and instructive illustrations for those who are not acquainted with France but will prove a source of joy and inspiration to every one who knows and loves her highways and byways.

Logical in arrangement, technical at times but consistently interesting, and presenting sympathetically the particular *cachet* of each part of France, this book is one with which to sit down before the fire on a winter evening. The leisurely style, evincing a genuinely personal touch and the illustrations full of the spirit of French life create the atmosphere of a course of carefully planned and authoritatively instructive, illustrated lectures. Because the work is, at the same time, a thoroughly successful treatment of the background against which the history of modern French civilization will be developed, it merits a place among one's intimate friends on the library-shelf.

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LOS AMANTES DE TERUEL, por JUAN EUGENIO HARTZENBUSCH. Edited by Professor G. W. Umphrey of the University of Washington. D. C. Heath & Co. XXXII+135 pp.

In his sound and scholarly introduction the editor discusses concisely and interestingly the legend of the Lovers of Teruel, its

"authenticity" and the more notable of the two hundred or more versions which have appeared from the sixteenth century to the nineteenth. Following this is a brief account of the author's life and his literary and scholarly activities, and an analysis of the problems attendant upon presenting in effective dramatic form a legend so well known that no essential detail could be omitted or changed, but the climax of which was both undramatic and improbable. Professor Umphrey next explains for the student who may use the book what is meant by the terms Romanticism and Classicism in literary parlance, treating the matter simply but adequately under the following general headings: *subjectivity, spiritual awakening, picturesqueness, love of nature, freedom of form, richness of language*. The presence of most of these qualities in the play to be studied is pointed out in such fashion that the student may perhaps actually be expected to put two and two together and derive from the process some real idea of what a romantic play is like.

A rather perfunctory account of Spanish versification as exemplified in the play, and a bibliographical note close an introduction that is meant to be useful to those who study the play, rather than a vehicle for displaying the editor's erudition.

In his preface Professor Umphrey indicates that notes and vocabulary have been prepared with a view to the needs of students who have studied the language for two semesters in college or two years in high school. Though grateful for a respite from that over-editing which leaves nothing whatever to the imagination or ingenuity of the student, a fault which seems to be growing upon our recent editors of Spanish texts, one is nevertheless inclined to think that Professor Umphrey has set the standard of student intelligence rather high.

The following comments are based upon a "try-out" of the text with a normal class of the type described.

Notes. Act I, l. 75, *Ramiro*: it should be explained here that this is the name by which Marsilla is known to his Moorish captors; this fact does not appear in the text until l. 190.

ll. 115-116: these two lines constitute an aside, which explains why *está*, the subject of which is *Marsilla*, is in the third person.

l. 140, *note*: the use of adjective or past participle with adverbial force is not confined to poetry.

l. 148: the subject of *vea* is *yo*.

ll. 223-226: the translation of these lines given in the note is satisfactory enough. The construction, however, is too much for a second-year student. It should be explained that the infinitive *seguir* (l. 223 and repeated l. 225) is predicate to *fué* (l. 219) and that ll. 220-222 are parenthetical and descriptive of *querer* (l. 219); otherwise the student will inevitably make *prodigioso* l. 220) predicate to *fué*, in spite of the comma, and be utterly at a loss what to do with *seguir*.

l. 368, *a ti*: supply *llegó*.

l. 444, *le*: to whom does the pronoun refer? If to *Zulima*, as seems likely, why is it not *la*? If the change has been made for the sake of the verse the student should be informed of the fact. *Le* as feminine accusative is not unknown in modern Spanish, but it is sufficiently rare to merit comment.

Act II, l. 2: there should appear here a note on the use of the second person plural when a single person is addressed.

l. 27, *vosotras*: is plural in meaning here as always (see remark under *vos*, *vosotros* in vocabulary).

ll. 208–209, *note*: repeats the note to Act I, l. 140.

l. 317, *fué*: attention should perhaps be called to this use of the past absolute for the present perfect.

l. 376, *pudo*: this extremely rare use of the past absolute (i.e., in the conclusion of a condition contrary to fact: see Hanssen, *Gramática*, 592) should certainly be noted.

l. 378, *alguno*: the note translates 'the one.' Who is this 'one'?

l. 507, *para usado*: idiomatically equivalent to *para usarse* or *para ser usado*.

Act III, l. 241, *viviendo*: modifies the subject of *verá*, i.e., *Marsilla*. Translate 'if he were alive.'

Act IV, l. 139, *Esto es antes*: the note to this passage, including both the explanation and the translation 'rather is this it,' is incorrect. The translation is 'this is first' or 'this comes first.' By 'this' is meant the duel between Rodrigo and Marsilla; by 'comes first' is meant that the duel, or rather the preventing of the duel, is of more pressing importance and demands more immediate attention than the escape of Zulima, which D. Pedro had arranged with Martín to connive at (see ll. 61 *et seq.*).

l. 148, *Llegad*: this word is addressed to *Adel*; the remainder of the line is an aside.

l. 172, *va*: the subject is *Marsilla*.

l. 321, *¿cómo de ti sin ti se separara?* an obscure line which the note does not help to clear up. This speech of Marsilla is intended to reproach Isabel for believing him dead. The only difficulty is of course with *sin ti*. Apparently the line might be reconstructed thus *¿cómo se separara mi vida de la tuya sin llevarse a la tuya?* i.e., 'how could I die without your dying also?'

Vocabulary

The editor has adopted the plan of omitting "words that the student is reasonably certain to know." This method is never entirely satisfactory, as no amount of experience will enable an editor or a teacher to foresee the *lacunae* in a student's vocabulary.

The deficiencies are not numerous, however, in so far as I have tested the vocabulary.

aquese: should have an intimation that the word is archaic.

disponer: should have the additional meaning 'to command,' 'deliver one's orders' (see Act IV, ll. 66 and 370).

If the past participle *enojado* is to be included there seems to be no reason to omit *enojos* (Act III, l. 185), especially as the meaning here, 'boredom,' is somewhat unusual.

oprimen (same line) might be guessed at, but probably no student of the grade for which the book is intended would be able to guess at the meaning of *serallo* (Act I, l. 284).

suponer: add to the meanings given 'to feign,' 'pretend' (Act IV, l. 315)

vos, vosotros: *vos* is archaic in Castilian except in certain special cases; also *vosotros* is not, as seems to be indicated, used in addressing one person.

Misprints are few. I have noticed the following:

page XXXII, near the end, for *Pineyro* read *Piñeyro*

p. 21, l. 8, for *ese* read *ése*

p. 39, l. 495, for *disminuido* read *disminuido*

p. 41, l. 538, for *espiró* read *expiró*

p. 42, l. 579, for *Jerusalem* read *Jerusalén*

p. 50, l. 771, for *esignara* read *resignara*

p. 60, l. 269, for *eso* read *esa*

p. 61, l. 271, for *para* read *pára* (the usual accentuation of the verb)

p. 76, l. 189, for *El* read *Él*.

The details noted do not materially impair the usefulness of this very satisfactory edition of a fine Romantic play.

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MODERN FRENCH COMPOSITION. BY PHILIPPE DE LA ROCHELLE, Columbia University. G. P. Putnam's Sons, New York and London. 1920.

Il faut être philosophe, car de petites misères seront un peu partout semées sur vos pas. (Page 44.)

The author has a new method to propose for teaching French Composition and Conversation, and this book is designed to enable others to obtain the same results he has been obtaining in his own classes. Nevertheless, in its present form, this book will never make for the success of the method. For students to learn accuracy they must have before them dependable books. When they find, after writing out one of the exercises in this book, using with all care all the suggestions therein incorporated, that half of what they have written is impossible French, they are not apt to have much further confidence or courage.